

# EPITHALAMION

EDMUND SPENSER

R. VAUGHAN WILLIAMS

## I. PROLOGUE

(Chorus)

**Andante con moto** (♩ = 50)  
(Flute Cadenza)

*pp*

8va

PIANO

Soprano

Alto

Tenor and high Baritone

Bass

*p*

Ear - ly, be - fore the world's light - giv - ing

S.  
A.

T.  
B.

lamp \_\_\_\_\_ His gol - den beam \_\_\_\_\_ up - on the hills doth spread, \_\_\_\_\_

lamp \_\_\_\_\_ His gol - den beam \_\_\_\_\_ up - on the hills doth spread, \_\_\_\_\_

S. A. 1

Hav-ing dis-persed the night's un-cheer-ful damp, Do ye a -

T. B.

Hav-ing dis-persed the night's un-cheer-ful damp, Do ye a -

S. A. *f*

- wake: and with fresh lus-ty head go to the bower of my be -

T. B. *f*

- wake: and with fresh lus-ty head go to my

S. A.

- loved love, My tru-est tur-tle dove:

T. B.

loved My tru-est tur-tle dove:

*f*

Bid her a - wake; for Hy - men is a - wake.

Bid her a - wake; for Hy - men is a - wake.

Cadenza

**2** **Allegretto** (♩ = 56)

S. A. Bring with you all the nymphs that

*pp*

S. A. you can hear Both of the ri - vers and the for - ests green, And of the sea that

S  
A

neighbours to her near: All with gay gar - lands good - ly well be seen; And let them

S  
A

al - so\_ with them bring in hand a - no - ther gay gar - land for my fair love, of li - lies

S  
A

and of ro - ses, Bound true love wise, with a blue silk ri - band,

S  
A

And let them make great store of bri - dal po - sies, And let them eke bring store

S. A. of oth - er flowers To deck the bri - dal

S. A. unis. bowers. Which done, do at her

cham - ber door a - wait. For she will wa - ken

3 f straight; The whiles do you this song un - to her sing

The woods shall answer, and your e -

cho ring.

*p* *pp cresc.*

*attacca II*

## II. Song "WAKE NOW"

(Baritone Solo and Chorus)

**Allegretto** (2 beats  $\text{♩} = 76$ )

*ff* *p*

Baritone

Wake now, my love, a - wake! for it is

4A

time; Hark! how the cheer-ful birds do

chant their lays. And ca - rol of love's

praise. The mer - ry

Lark her ma - tins sings a - loft; The Thrush re - plies the

Ma - vis des - cant plays; The Ou - sel shrills; The Rud - dock war

- bles soft; So good-ly all a -

-gree, with sweet con - sent, To this day's mer - ri-ment.

**Andante con moto** (♩ = 50)

Ah! my dear love, why do ye sleep thus long?

**4B**

When mee - ter were that ye should now a -



4C

- wake. T'await the

com-ing of your joy-ous make, And hearken to the birds love-learn - ed

song, The dew - y leaves a - mong!

*ff marcato*

V.S. Chorus

**Largamente**

Solo Baritone

Chorus

S. For they of joy and plea - sance to you sing. That all the

A. For they of joy and plea - sance to you sing. That all the

T. For they of joy and plea - sance to you sing. That all the

B. For they of joy and plea - sance to you sing. That all the

**Largamente**

**a tempo**

woods them an - swer, and their e - cho ring.

woods them an - swer, and their e - cho ring.

woods\_ them an - swer, and their e - cho\_ ring.

woods\_ them an - swer, and their e - cho ring.

woods\_ them an - swer, and their e - cho\_ ring.

**a tempo**

*ff*

5

*attaca III*

### III. THE CALLING OF THE BRIDE

(Chorus)

**Allegro moderato** ( = 160)

S. A. *f* <sup>3</sup> Now is my love all rea - dy forth — to come: Let

T. B. *f* <sup>3</sup>

**Allegro moderato** ( = 160)

*ff* <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

S. A. all the vir - gins there-fore well a - wait:

T. B.

*ff* *f risoluto*

6

Tenors *f*

Basses *f*

And ye — fresh boys — that tend — up - on — her

groom, Pre - pare your - selves for he — is com - ing — straight.

Set all — your things in seem - ly good ar - ray, Fit for so joy - ful — day:

**7** *ff*

The joy - fulst day that ev - er sun did see.

*ff*

**8** *f marcato*

*f* **Soprano and Alto**

Fair sun! show forth thy fa - vour a - ble ray, And let thy

*f* **Tenor and Bass**

S. A. *p*  
li - ful heat not\_ fer - vent be, For fear of\_ burn - ing her

T. B.

S. A.  
sun - shi - ny face, Her beau - ty to\_ dis - grace.

T. B.

S. A. **8A** *f*  
O! fair - est Phoebus! fa - ther of the Muse! If ev -

T. B. *f*

8B

er I did hon - our thee a - right, Or sing

*p*

S.  
A.  
T.  
B.

the thing that mote thy mind de - light, Do not thy ser - vant's sim -

*p*

S.  
A.  
T.  
B.

9

- ple boon re - fuse ;

- ple boon re - fuse ;

*p*

But let this day, let this one

*p*

S. A.

T. B.

*f*

— day be mine, Let all the rest be thine. —

10

S. A.

T. B.

*f unis.*

Then I thy sov - reign prai - ses loud will sing — That all — the

*f unis.*

*f marcato*

11

S. A.

T. B.

*ff*

woods shall an - swer and their e - cho ring. —

*ff*

*ff*



# IV. THE MINSTRELS

(Chorus)

**Allegro**

12 *f*

S. A. *Hark*

T. B. *Hark*

*pp* *cresc.* *f* *p*

*fp*

*f* *Hark*

*cresc.* *f* *p* R. H.

*f* *Hark*

*cresc.* *con 8ves*

13

Hark how the min-strels 'gin to shrill a-loud, Their mer-ry mu-sic that re-

*f marc.*

14

- sounds from far, The pipe, The ta-bor and the trem-bling

*p*

*p*

croud that well a-gree with-out-ten breach or

*f*

*f*

jar, *p* But most of all, the dam-sels do de -

*p*

S. A. 14A

-light, When they their tim - brels smite. And there un-to do

*p*

dance and ca - rol sweet That

3 3 3 3

15

all the sen-ses they do ra - - vish quite.

*f*

S. A.

T. B.

*f*

The whiles the boys run up and down the street cry - ing a - loud with

*simile*

strong con - fu - sed noise, As if it were one voice.

*fp* *cresc.*

**16**

*p*

"Hy - men

*p*

*f* *p* *cresc.*

S. A. I - o Hy - men

T. B. I - o Hy - men

*f*

*f*

*f* *p* *cresc.*

I - o, I - o, — I - o Hy - men, Hy - men, I - o Hy - men, Hy - men."

*ff*

*ff*

*ff marcato*

17 *ff* they do shout.

*ff*

*ff*

(short pause)

## V. PROCESSION OF THE BRIDE

(Chorus)

**Andante maestoso** (♩ = 88) *p cantabile*

Sopranos

*cantabile*  
*p*

Lo! where she comes a - long with port - ly  
pace, Like Phoe - be from her cham - ber of the east, A - ri - sing forth to  
run her migh - ty race, Clad all in white that seems a vir - gin best, So  
well it her be - seems that ye would ween Some an - gel she had been

**18**  
S. Altos unis

S.  
A.

19 *p*

S  
A

— Her long loose yel - low locks like - gol - den - wire Sprin -

- - kled with pearl, and pear-ling flowers a - tween, Do —

— like a gol - den man - tle her at - tire. And, be-ing crown-ed with a —

gar - land green, seem like some mai - den Queen. —

*p*

**19A**

T. B. Tell me, ye mer - chants' daugh - ters, did ye see So

fair a crea - - ture, in your town. be - fore;

**19B**

So sweet, so love-ly and so mild as she, A - dorned with

beau - ty's grace, and vir - tue's store.

*f dolce*

*pp*

attaca VI



# VI. THE TEMPLE GATES

(Chorus)

**Adagio** (♩ = 63) *ff*

S. A. *ff*  
O - pen the tem - ple gates un - to my love,

Chorus

T. B. *ff*

PIANO *ff*

20 *f*

O - pen them wide that she may en - ter in, — And let the roar - ing or - gans

*f*

*ff*

*f*

loud - ly — play. — The prai - ses of the Lord\_ in live - ly notes. —

*f*

T. & Bari. *p*

The

T. & Bari. *p*

T. Cho - ris - ters the joy - ful

S. whiles with hol - low throats

A. The Cho - ris - ters the joy - ful

B. The Cho - ris - ters the joy - ful

**21**

S. *pp* Al - - - le - lui - a, Al - - le - lui - a,

A. *pp* Al - - - le - lui - a, Al - le - lui - - -

T. *pp* an - them sing. Sing ye sweet an - gels, Al - le - lui - - a,

B. *pp* an - them sing. Sing ye sweet an - gels, Al - le - lui - - a,

**21**

**22**

1 Al - - - le - lui - a. \_\_\_\_\_

S. - lui - a, Al-le-lui - a. \_\_\_\_\_

2

1 - a, Al - le - lui - a. \_\_\_\_\_

A. - lui - - - a, Al - le - lui - a. \_\_\_\_\_

2

T. sing That all the woods them an-swer and their ech - o ring. \_\_\_\_\_

B. sing That all the woods them an-swer and their ech - o ring. \_\_\_\_\_

**22**

*attacca*

**23** *ff*

**Allegro** (♩ = 160)

S. A. Now all is done : bring home - the - bride a -

T. B. *ff*

*f*

S. A.   
 - gain. Bring home the triumph of our

T. B.

vic - to - ry : Bring home with you the glo - ry of her gain.

With joy - ance bring her and with jol - - - li - ty.

24

*f*

T. B. Ne - ver had man more joy - ful day than this, Whom

*simile*

Heaven would heap with bliss, \_\_\_\_\_ Make. feast there - fore now all this

25

live - long day \_\_\_\_\_ This day for ev - er ho -

*pp*

*pp*

- - ly is. \_\_\_\_\_

*f*

**Allegro** (♩ = 92)

T  
B

*p*

**26** *mf unis*

Pour out the wine— with-out re-straint or stay,

Pour not by cups, but by the bel-ly-ful, Pour out— to all that will,

**27**

— And sprin-kle all— the posts and walls with wine— that

T. they may sweat and drunk - - - en be with -

B.

T. - al

B.

*f*

*f*

*simile con 8ves.*

S. A. 28 *f*

Crown ye God Bac-chus

T. B. *f*

*con 8ves.*

S. A.  
T. B.

with a co - ro - nal, And Hy - men al - so crown with wreaths \_\_\_\_\_ of

8 *loco*

*con 8ves*

**Vivace** (♩ = 160)

vine. \_\_\_\_\_ And let the Gra - ces dance \_\_\_\_\_

*p*

*p leggiero*

\_\_\_\_\_ un - to the rest, \_\_\_\_\_ For \_\_\_\_\_ they can do it best. \_\_\_\_\_



29

S.  
A.

The whiles the mai - dens do their

*p*

car - ol sing, to which the woods shall ans - - -

30

- - wer and their ech - - - o ring.

*pp* *p dim.*

*ppp*

(short pause)

## VII. THE BELL RINGERS

(Chorus)

**Andante con moto** (♩ = 100) 31

S. 

A.  *p cresc.*  
Ring ye the

T. 

B.  *p cresc.*  
Ring ye the bells, ye young men of the

  
*f* *p*

 *f*  
Ring ye the bells, ye young men of the Town, And leave your

 bells, ye young men of the Town, *f* Ring ye the bells, ye

 *f*  
Ring ye the bells, ye young men of the Town, And leave your

 *f*  
town, Ring ye the bells, ye young men of the Town,

 *f*

**31A**

UNIS. *p*

wont-ed la-bours for this day. This day is

young men of the Town.

UNIS. *p*

wont-ed la-bours for this day. Ring

Ring ye the bells ye young men of the Town.

8 *loco* *p*

ho - ly, do ye write it down, That ye for - ev - er

*p*

This day is ho - ly, do ye write it down, That ye for - ev -

Ring Ring

*p*

Ring Ring Ring

32

it re-mem - ber may. Ring Ring Ring

-er re - mem - ber may. Ring Ring

Ring Ring ye the bells to make it wear a -

Ring Ring ye the bells to make it wear a -

bon-fires make all day, And dance

bon-fires make all day, And dance

- way And bon-fires make all day, And dance

- way And bon-fires make all day, And dance a - bout them,

33

dance \_\_\_\_\_ and dance a-bout them, and a-bout them, sing. \_\_\_\_\_  
 dance \_\_\_\_\_ and dance a-bout them, and a-bout them, sing. \_\_\_\_\_  
 dance \_\_\_\_\_ and dance a-bout them, and a-bout them, sing. \_\_\_\_\_  
 dance a - bout them, dance a-bout them, and a-bout them, sing. \_\_\_\_\_

\_\_\_\_\_ *ff* That all the woods may an - swer, *dim.*  
 \_\_\_\_\_ *ff* That all the woods may an - swer, *dim.*  
 \_\_\_\_\_ *ff* That all the woods may an - swer, *dim.*  
 \_\_\_\_\_ *ff* That all the woods may an - swer, *dim.*

rit. 34 a tempo

and your ech - o ring.

and your ech - o ring.

and your ech - o ring.

and your ech - o ring.

rit. a tempo

*p*

*attacca*

## VIII. THE LOVER'S SONG

(Baritone Solo and Chorus)

**Andante sostenuto** ( $\text{♩} = 72$ )

Cadenza

*pp* slow

Contraltos

*pp* Closed Ah

(♩ = 72)

**35** Baritone Solo

Ah! When will this

long wea-ry day have end, And lend me leave to

Contraltos **36**

Ah

come un-to my love? How slow - - ly

do the hours, their num - bers spend? — How slow - - - - ly does

Contraltos *pp*  
Ah - - - - -  
sad - Time — his feath - ers move? —

**36A Poco animato**

(Baritone Solo)

Haste thee, O fair - est Plan-et to thy home, With - in the

*pp sostenuto*

West - ern foam: Thy\_ tire'd steeds long since have need\_

R. H.



— of rest, Long tho' it be — at last I see it gloom,

— And the bright eve - ning star with gold-en

crest ap - pear — out of the East.

**37** **Tempo I** *f*

Fair child of beau - ty, glor - ious lamp — of love! That

*f* *mf sost.*

*Pia.*

all the host of Heaven in ranks dost lead, And guid - est

lov - ers thro' the night's sad dread, How cheer - ful - ly

— thou look-est from a - bove, And seem'st to laugh a - tween thy twink-ling

light As joy-ing in the sight Of these glad

(Flute)

man - y — which for joy — do — sing,

*f* *pp*

That all the woods them ans - wer — and their

**38**

e - - cho ring.

38A

S. *f dolce*  
Fair child of beau - ty, glo - ri - ous lamp of love, That

A. *f dolce*  
Fair child of beau - ty, glo - ri - ous lamp of love, - That

T. *f dolce*  
Fair child of beau - ty, - glo - ri - ous lamp of love, - That

B. *f dolce*  
Fair child of beau - ty, glo - ri - ous lamp of love, That

Chorus

*f sonore*

all the host of Heav'n in ranks doth lead.

all the host of Heav'n in ranks doth lead.

all the host of Heav'n in ranks doth lead.

all the host of Heav'n in ranks doth lead.

And guid - est lov - ers thro' the night's sad dread, How...

And guid - est lov - ers thro' the night's sad dread, How...

And guid - est lov - ers thro' the night's sad dread, How...

And guid - est lov - ers thro' the night's sad dread, How...

**39**

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

cheer - ful - ly thou look - est from a - bove, And seem' st to laugh a -

- tween thy twink - ling light As joy-ing  
 - tween thy twink - ling light As joy-ing  
 - tween thy twink - ling light As joy-ing  
 - tween thy twink - ling light As joy-ing

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "- tween thy twink - ling light As joy-ing". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

in the sight of these glad ma - ny which for joy  
 in the sight of these glad ma - ny which for joy  
 in the sight of these glad ma - ny which for joy  
 in the sight of these glad ma - ny which for joy

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "in the sight of these glad ma - ny which for joy". The piano accompaniment maintains the same rhythmic pattern as the first system.

for joy do sing, for joy do

for joy do sing, for joy do

for joy do sing, for joy do

for joy do sing, for joy do

*f*

sing, That all the woods them answer and their

sing, That all the woods them answer and their

sing, That all the woods them answer and their

sing, That all the woods them answer and their

*pp* *molto* *cresc.*

40

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *f* ech - - - o ring. The music features long, sustained notes with a fermata over the final note of each line.

40

Piano accompaniment for measures 40-43. The right hand plays chords and moving lines, while the left hand provides harmonic support. Dynamics include *ff* and *dim.*

40A

Flute and piano accompaniment for measures 40A-43. The flute part is marked *p* and includes a triplet. The piano accompaniment features chords and moving lines.

Piano accompaniment for measures 40A-43. The right hand features a triplet and a melodic line marked *p cantabile*. The left hand provides harmonic support.

Piano accompaniment for measures 40A-43. The right hand features a triplet and a melodic line. The left hand provides harmonic support. The piece concludes with a double bar line and the instruction *attacca*.



# IX. THE MINSTREL'S SONG

(Baritone Solo and Chorus)

41

Andante sostenuto (♩ = 72)

Piano introduction in G major, 2/4 time. The piece begins with a *pp* (pianissimo) dynamic. The right hand features a melody of eighth notes, often grouped in triplets, while the left hand provides a simple bass line. The tempo is marked *Andante sostenuto* with a quarter note equal to 72 beats per minute. The key signature has two sharps (F# and C#).

Baritone Solo

Baritone solo vocal line. The melody is written in a treble clef with a key signature of two sharps. The lyrics are: "Now wel - - - - come". The piano accompaniment continues with the same texture as the introduction, featuring triplet eighth notes in the right hand and a steady bass line in the left hand.

Baritone solo vocal line. The melody continues with the lyrics: "night! thou night so long ex -". The piano accompaniment remains consistent with the previous section.

Baritone solo vocal line. The melody concludes with the lyrics: "- pec - - - - - ted,". The piano accompaniment continues with the same texture as the previous sections.

That long days

la - bour dost at last de - fray, And all my

cares, which cru - el love col - lec - ted

Hast summed in one, and can - cel - led for aye!

41A

Musical score for the first system, measures 1-4. The key signature is two sharps (F# and C#). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter rest. The piano accompaniment features a series of chords with triplets in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *p* is present in the second measure.

Musical score for the second system, measures 5-8. The piano accompaniment continues with chords and a bass line. Dynamic markings of *f* and *ff* are used to indicate increasing volume. The right hand features sustained chords with some melodic movement, while the left hand maintains a rhythmic pattern.

Musical score for the third system, measures 9-12. The piano accompaniment continues with chords and a bass line. Dynamic markings of *dim.* and *pp* are used. The right hand features sustained chords with some melodic movement, while the left hand maintains a rhythmic pattern.

**Tranquillo**

Musical score for the fourth system, measures 13-16. The key signature changes to two flats (Bb and Eb). The vocal line has the lyrics: "Spread thy broad wing o - ver my". The piano accompaniment features a series of chords with triplets in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *pp* is present in the first measure.

love and me, That no man may us see; And in thy

*simile*

sa - - ble man - tie us en - wrap,

*p*

From fear of pe - ril and foul

*f* *dim.*

hor - ror free.

*p*

41B

Baritone Solo *p*  
 But let still si - - - lence

S. *pp*  
 But let still si - - - lence

A. *pp*  
 But let still si - - - lence

Chorus  
 T. *pp*  
 But let still si - - - lence

B. *pp*  
 But let still si - - - lence

Bari.  
 true night watches keep, That sa - - -

S.  
 true night watches keep, That sa - - -

A.  
 true night watches keep, That sa - - -

T.  
 true night watches keep, That sa - - -

B.  
 true night watches keep, That sa

Bari. *- - cred peace may in as - su - rance*

S. *- - cred peace may in as - su - rance*

A. *- - cred peace may in as - su - rance*

T. *- - cred peace may in as - su - rance*

B. *- - cred peace may in as - su - rance*

Bari. *reign.*

S. *reign.*

A. *reign.*

T. *reign.*

B. *reign.*

*p*

Bari. *pp* And time - ly sleep, when it is

S. *pp* And time - ly sleep, when it is

A. *pp* And time - ly sleep, when it is

T. *pp* And time - ly sleep, when it is

B. *pp* And time - ly sleep, when it is

Bari. time to sleep May pour his

S. time to sleep May pour his

A. time to sleep May pour his

T. time to sleep May pour his

B. time to sleep May pour his

Bari. *limbs forth on your plea - - - sant*

S. *limbs forth on your plea - - - sant*

A. *limbs forth on your plea - - - sant*

T. *limbs forth on your plea - - - sant*

B. *limbs forth on your plea - - - sant*

**41C**

Bari. *plain. —*

S. *plain. —*

A. *plain. —*

T. *plain. —*

B. *plain. —*

*attaca No. X.*



# X. SONG OF THE WINGED LOVES

(Chorus)

**Allegretto** (♩ = 92)

*pp una corda*

*simile*

Sopranos 41D *pp leggiero*

The\_ whiles an

hun - dred lit - tle wing - ed loves, Shall

Altos *pp leggiero*

Like di - verse fea - thered doves

42

S. fly\_ and flut - ter round a - bout your bed, And in the se - - - cret

A. \_\_\_\_\_ And in the se - - - cret

dark that none re - proves, Their pret - ty stealths \_\_\_\_\_ shall work, and

dark that none re - proves, Their pret - ty stealths \_\_\_\_\_ shall work, and

42A

snares \_\_\_\_\_ shall\_ spread To filch a - way sweet snatch - es of de -

snares \_\_\_\_\_ shall\_ spread To filch a - way sweet snatch - es of de -

S. *- light con - cealed through co - vert night.*

A.

43

*fp*

*pp*

*sempre pp*

*attaca XI*

# XI. PRAYER TO JUNO

(Baritone Solo and Chorus)

**Molto adagio** (♩ = 50) 44

Baritone Solo

*pp sost. una corda*

Baritone Solo *pp*

And thou, great Ju - no! which with aw - ful might — The laws of wed - lock

still dost pa - tro-nise; E - ter - nal-ly bind thou this love - ly band,

*loco*

8 basso *loco*

**45** **Allegro** (♩ = 160)

And all thy bless - ings un - to us im - part.

*molto cresc.* *ff*

8va basso

**Allegro**

S. A. Chorus

*ff*

I - o Hy-men, Hy-men, I - o Hy-men, Hy-men.

T. B. *ff*

*ff marcato*

*ff*

I - o Hy-men, Hy-men,

*p* *ff*

I - o Hy-men, Hy-men. Ah -----

*ff*

*attaca*

## Andante maestoso (♩ = 76)

S.  
A.  
Chorus  
B.

*f* O thou, great Ju - no! which with aw - - ful might, the

*f* O thou, great Ju - no! which with aw - - ful might, the

*f* O thou, great Ju - no! which with aw - - ful might, the

*f* O thou, great Ju - no! which with aw - - ful might, the

*p* *f*

8ve

laws of wed - lock still dost pat - - - ro - nise And the re -

laws of wed - lock still dost pat - - - ro - nise And the re -

laws of wed - lock still dost pat - - - ro - nise And the re -

laws of wed - lock still dost pat - - - ro - nise And the re -

46

- li - gion of the faith first plight, With sa - cred rites hast taught to

- li - gion of the faith first plight, With sa - cred rites hast taught to

- li - gion of the faith first plight, With sa - cred rites hast taught to

- li - gion of the faith first plight, With sa - cred rites hast taught to

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

so-lem-nize; E - ter - nal-ly bind thou this love - ly band,

47

— And all thy bles - sings un-to us im-part, — Then I —

— And all thy bles - sings un-to us im-part, — Then I —

— And all thy bles - sings un-to us im-part, — Then I —

— And all thy bles - sings un-to us im-part, — Then I —

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note accompaniment in the left hand.

— thy — sov - - - 'reign — prai - - - ses

— thy — sov - - - 'reign — prai - - - ses

— thy — sov - - - 'reign — prai - - - ses

— thy — sov - - - 'reign — prai - - - ses

The piano accompaniment continues with a similar rhythmic pattern, featuring a *ff* (fortissimo) dynamic marking and sixteenth-note passages in the right hand.



loud will sing That

loud will sing That

loud will sing That

loud will sing That

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#). It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A *dim.* (diminuendo) marking is present in the second measure of the piano part.

*pp* *cresc.* all the woods shall an - - - - - swer,

*pp* *cresc.* all the woods shall an - - - - - swer,

*pp* *cresc.* all the woods shall an - - - - - swer,

*pp* *cresc.* all the woods shall an - - - - - swer,

The piano accompaniment continues with the same eighth-note texture. It includes a *pp* (pianissimo) marking at the start of the system and a *cresc.* (crescendo) marking. The right hand features some grace notes and a *7* (seventh) fingering. The left hand has a *7* fingering and a *(b)* (flat) marking.

and their e - - - cho ring.

and their e - - - cho ring.

and their e - - - cho ring.

and their e - - - cho ring.

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*dim.* *p*

*d.* *d.*